

**Club Women There Not All of One Mind, While Those of the South Are United Against Admission of Negroes—About Clothes.**

He begins by saying that artists cannot be considered competent on woman's dress, which for them exists only from the decorative point of view, whereas one must have lived in woman's dress to be competent to pronounce an opinion on what is the ideal dress.

He thinks that women must propose the reforms, and carry them into effect.

He wishes women to be more truthful and sincere in their dress. He hates the



Fine White Lawn Waist, closed in the back. Medallions set in squares and Valenciennes insertion form the front. The short sleeves are finely tucked to the elbow, from whence they fall in a ruffle.

The current number of the "London Tatler" says some pleasant things of our American Duchess. I quote as follows: "The Duchess of Marlborough—Miss Consuelo Vanderbilt—when she married the Duke of Marlborough, had the de-

DAME DURDEN.

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*Novelty in Gowns.*

We have had classic gowns, bifurcated tailormades, indeed, every sort of dress, from the most feminine garments of the ancient times, adapted to the requirements of to-day, to the purely masculine habiliments which women have condescended to wear of their own. But it is only now that a clever Etonian woman has had the sense to adapt the robe to the requirements of civilized life, says the Boston Transcript. The sheela raiment, wrought in many colors, is a dress without any fastenings whatever. It slips over the head, the half-high decolletee, outlined with lace, is the only ornament so that it forms a point in the garment of the front. The opening is not very wide, and it requires a little manoeuvring to slip it over the head and get the arms into sleeves without disarranging the hair. It indicates the figure without its aid, and is a very simple and beautiful thing. The idea was originally suggested by the jibbah, or Dervish robe, hanging up at the United States Museum. Its comfortable wide sleeves and pretty classic bodice suggesting many varieties of ornamentation; and, indeed, Persian and Turkish examples of the same or even design have all been adapted to the sheela garment, the ornamentation being entirely confined to the top of the neck, the band round the sleeve, and the narrow band under the armholes, which occurs in the original costume, and is probably due to the fact that the arms are raised and on the material while getting into the garment, for which this is a safeguard. The embroidery at the neck not only forms a pointed front, but appears on the shoulder. This gives a fashionable sloping effect to the neck, and the light-colored material falls into the figure in a graceful fashion. Those who want long sleeves and a high bodice wear a short blouse underneath, made of silk or gauze, the long sleeves forming part and parcel of it, and the neckband and the cuffs are embroidered into a wide band of color, and bordered with lace. This new garment finds special favor adapted to tea gowns.

"He was a soldier," replied the urochin, promptly.

"How do you know that?" she persisted.

"'Cause I saw a picture of him crossing the Delaware, an' any sailor'd know enough not to stand up in the boat!"—  
Chicago Evening Post.

By MAY MANTON.

Not alone the brides of April but many of the guests at large weddings are wearing the lovely material, however, and various are the forms in which it has appeared. Bands of silk and satin have become familiar on the filmy ground, but the latest edict calls for cloth and combines the two extremes of weight in a single gown. Odd and almost bizarre as such a union at first thought appears, the result is really exquisite as well as essentially chic. A most satisfactory imported costume seen within a week

is white with touches of black and just a hint of moss green. The main material is chiffon, the bands, yoke, etc., are of cloth, yet so fine and soft is the latter

Plaits grow in favor and may be fairly  
be said to rival tucks. Some of the latest

costumes of velling, barge and the like show entire kilted skirts, while others are laid in box plaits that are stitched flat to flounce or held in place by a row of buttons. The green upon almost all the better models, in one form or another, and is undoubtedly handsome, but represents a vast amount of labor and skill. One of the most beautiful box-plaited costumes is that worn by the "color-barge," and each plait is held flat by lace stitches, worked in the drawn threads, at each edge. Another is kilted and has each plait held by drawn-work worked in the threads. The width of the plait is fully half an inch in width. Fine hand-work is assuredly a feature and marks all the best gowns. While such a quantity as this is somewhat excessive and obtainable only by the few, some of the best can be added to the ordinary costume if one have leisure and the needlewoman's skill. Velling, barge, and all similarly worn fabrics allow of drawing the threads with ease, and many effective stitches are not over difficult to make. Little can be said of elegance found in nothing else.

The little green kerchiefs and the loose

box and Monte Carlo coats, with long train coils of ponce and silk, make the novelties in wraps for carriage wear and are elegant in the extreme, but nothing supercedes the jaunty short Eton, which, or jacket for staid, dignified, or fashion ap- proves to be the coming new forms and is to prove loose as well as snugly fitted, but always retains its essential characteristics. A novelty for general wear is black poplin made in plaited box style, with big collar and cuffs, and a lace costume is all box plaited and so short as to reveal much of the bodice worn beneath, yet gives the comfortable suggestion of a wrap which we as ready as and feel, let the garment be as thin as a veil. The most much in question is Voile in sage green. The skirt is circular, with nine narrow circular flounces, each bordered with a narrow band of purple in self-color. The bodice is made of taffeteen-plaited cloth over white taffeteen-plaited cloth, with loosely-puffed sleeves. Over it is worn the miniature jacket that is cut to form a point at the neck, and is all box plaited, with a front band and is all box plaited, with sleeves, showing the elbows and extend only to the chignon puffs to be seen below, and big collar and sleeve trimming of twine-colored gullpure.

Linon costumes and linen waists shortly will be in demand and are being laborately with masses of ornament wrought embroidery and on many several lines. Many robe and waist patterns are shown in white ecru colors with embroidery of a most substantial and elegant sort and these are rapidly being made into costumes and odd waists for summer wear, but there are many other linens in the line, such as walking suits shown that are less costly are scarcely less to be desired. The Oriental effects, of which I have told you, are peculiarly good on a background of linen and are exceedingly

A most stylish model is made with wide black and white stripes. The skirt and Eton are trimmed with narrow white stitching bands. The seams of the skirt and Eton are finished with black and white stripes and edge the jacket. The bands are exceedingly narrow, not over a half an inch in width. The jacket has the brilliant, picturesque touch while the skirt more would prove aggressive and out of taste. Another costume of the same design is made of good blue linen. It is a shirt-waist style and shows all the seams closed with fagotting in white. The skirt is made of the same coarse black linen and has the same fagotting. The skirt is finished with the same. Neither one is elaborate, neither involves any great amount of labor, yet they are both very effective. The latest features of advance styles. The black or the blue is singularly effective and the white gives a soft contrast. The white would be the result of an applied trimming, but as elegant as may be. The elaborate


hand embroideries are elegant. The towns suit the rural life, and the rural life the hand-made costumes better than those designed for sport. The chic, yet so durable that they allow of wearing for general morning wear with a change of linens are to be much in vogue for visiting and the like. The summer wear, a trimmed skirt, a simple, well-made costume, just complete, combines an untrimmed skirt and a simple blouse, with this suggestion. The material is cut in three pieces, the narrow front going to the waist, the skirt and the back going to drape at the lower portion, and the back laid in two small box plaits at the waist. The skirt is cut in two pieces, the front being laid in a single plait that meets that of the skirt and produces a deep crease. The blouse is cut in two pieces, the waist closes. Over it is a tiny bolero and bog collar of Irish lace, piped with white satin ribbon, and a small bow of the same and postillion, which also are of the lace. The sleeves are box plaited and have a small bow of the same at the wrist. Over soft full puffs below which again are close-fitting puffs of lace. Apparel such gowns as this with white muslin and muffs are being made, and the white cloth which is the white cloth which is the

wools, white nets, white vellings and white silks and chiffons will be in readiness for those occasions to which they are best suited. At first I thought the statement seems to involve extravagance and a reckless disregard of toil but experience teaches that white cleans and launders far more satisfactorily than any color, while it allows of quite as many wearings as pale

pinks, blues and the like, and is free from all danger of fading, whereas old Sol. has



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Blue and White Foulard Gown  
ribbon velvet



en known to ruin many a costume of  
that appeared far more enduring blue,  
green or tan.

*The Passing of the Listener.*

Why is it that the art of polite listening has almost wholly disappeared in the senseless whirl of our electric life? queries a Boston Transcript. How often we hear a well considered, carefully prepared statement of some important subject, only to be popping little questions, trifling and irrelevant, which by quietly interrupting and polite, uninterrupted listening to the end, would all have been answered! May be it is a dull, perhaps a stupid, but certainly a kindly, neighbor sufficiently to give him the most courteous attention which we exact from others? Aside from the lack of courtesy in not listening, much valuable time is wasted on both sides. The same time is wasted on both a meeting—though it is held for discussion, though great difficulty is in compelling attention. To say nothing of the perplexity of a would-be earnest listener who is obliged to tottery to tottery to tottery. The speaker is constantly interrupted by side remarks and questions. Why this feverish longing to be heard, and not to hear? It is a conspicuous fault, but a curable one, provided we resolve that a speaker's Golden Rule shall be to give the smallest thread of our daily life.

In the recent discussion of the oleomargarine bill the following defense of the American girl was made by Senator New, always the friend of the fair sex: "I quote from the 'Congressional Record':

Mr. President:—In my brief experience as a Senator I never have heard any effort in this chamber which has so affected my imagination, has so fired my fancy and has had so little influence upon my judgment as the very eloquent and entrancing speech which has just been made by the Senator from Texas. (Mr. Bailey.)

There was one part of my eloquent friend's speech which shocked me absolutely shocked me. It would not seem possible that a gentleman who has such command of the English language should be so chivalrous, who talks and thinks and acts upon such a high plane as does my eloquent friend, the Senator from Texas, could shock me. But he did when he compared the color of oleomargarine to the art by which a young lady charms the heart of her lover. I felt that the American girl had been put in a wrong position before the American people (puncher).

Mr. Bailey—I forgot for the moment a

recent, occurrence in the life of the Senator from New York or I should not have said it. (Laughter and applause.)

Mr. Drexel—And but for that occurrence I should not have met this young girl. It was the defense of the American girl. It was the Senator's youth and beauty which astonished me when he made that remark. (Laughter.) It had been sour and acrid, in the past disappointed in love, if the sex had treated him in any way which would lead him to speak of them in that way then I could understand it. But no one can meet the Senator, no one can meet him in person, or his grand old office, or visit as a senator, this chamber, no one can see his photograph on Pennsylvania Avenue, no one can come in that contact with him which is always a pleasure without knowing that his gentlemanly and gallant behavior is not so because the American girl has loved and admired him (Laughter.) And he never ought, so soon after she appeared so entrancing in her Eastern dress, to have been so bold as to follow the avenues of Washington, to have gone back on her to-day by saying that she is a fraudulent specimen of living oiled margarine. (Laughter.) With all her beauty, with all her youth and color, she was still the incomparable American girl.

The lover of ferns will find it an easy matter to domesticate many of the most attractive varieties if the one she will be content to grow in young plants. These should be removed from their native haunts with a good amount of soil adhering to their roots. Give them, if possible, a shady place to grow in, and make the soil light & that in which they originally grew. It is well worth while to get a wagon-load or two of soil from the woods for the especial use of these plants. In lifting them, wrap each plant in paper as lifted in the swamp and set them in a deep basket, applying enough water to saturate the soil clinging to the roots. Do not plant them in the border until after sundown. In the next day or two, if the soil is well settled, show them frequently. In some instances most of the old fronds will die off, but if care is taken in lifting and shading and the necessary amount of water is given, few of the leaves will be lost.—Eben E. Rexford in Lippincott's April Magazine.

We live in deeds, not years; in thoughts  
not breaths;  
In feelings, not in figures on a dial.  
We should count time by heart-throbs  
he most lives  
Who thinks most, feels the noblest, acts



Blue and White Foulard Gown. The skirt and bodice elaborately trimmed with Irish lace and ~~ribbon~~ ribbon veils.

Pale blue albatross peignoir, with collar and bolero effect of same material embroidered.